

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

October 1900



THE studios are now being opened for classes and the winter's work; vacations are over, teachers and pupils are once more getting into harness.

Would it not be a good plan to infuse a little more system in the ordinary class lessons and take up a regular course of study? Say a course in design or decorative art, some study that will give the foundation to work that will stand the criticism of artists, and not merely the praise of admiring friends or family. More good decorators have been spoiled by this sort of admiration than by anything else.

Study the principles of decorative art, and follow them, knowing your work will stand the test of criticism, and that if it comes up to the standard, it will be just as good one hundred years from now as it is to-day.

If there is no principle back of a decorative fad, it is sure to die, and that is why much of the work done ten years ago, and much that is done to-day is ruled out of strictly artistic exhibitions. Many of the serious workers in the National League of Mineral Painters (what a misleading name!) are trying to bring about a reform upon these same lines, and the KERAMIC STUDIO wishes them success and has offered its columns in aid of this missionary work.

Mr. Fry's article in the current number will be interesting to those who are studying seriously.

It may be seen how thorough the training is at the Sèvres school, and how far ahead it is of any of our so-called ceramic schools. Is it not an extraordinary school where the *teacher* makes every stroke for the pupil? Then perhaps this same work is exhibited elsewhere as the work of the pupil! (This is the American way of teaching.) The KERAMIC STUDIO believes that our teachers do better work *themselves* than teachers in other countries, but is the *method of teaching* correct?

NOTES ON THE KERAMIC SCHOOL AT THE NATIONAL MANUFACTURE AT SEVRES

Marshal Fry

ALTHOUGH the exhibition of the students' work of the year was closed to the public at the time of our visit, we, by a little persistence and feeling of guards, obtained a permit to enter, and we spent considerable time studying the many examples of drawing, painting, modeling and designing, which represent the stepping stones to the final end, the making and decorating of porcelain.

After successfully passing the rigid examinations which the candidates for admission are obliged to undergo, the student begins a study of historical ornament, drawing and painting from nature, and mechanical drawing.

Some small portfolios interested me, each of which was the property of a student, and contained notes from lectures on historical ornament, illustrated by the students themselves.

For instance, a discourse on Egyptian art would be ac-

companied by a motif carried out in color, characteristic of the latter.

The pupil begins by drawing from ornaments in relief, and during the course of five years, as he progresses, he draws and moulds from the antique, and finally from life.

At the same time a course of study from natural flowers is pursued in water colors. Sprigs of flowers and clusters of fruit, are carefully drawn and studied to preserve the characteristic manner of growth.

By some advanced students we saw numerous studies of plants and flowers, hollyhocks, mullen stalks, branches of horse chestnuts, etc., simplified for decorators use.

Great stress seems to be laid upon mechanical drawing, and some of the portfolios contained detailed drawings and plans for machinery, giving evidence that the pupil is obliged to become familiar with the construction of machinery, kilns and all mechanical equipment of a pottery.

This influence of academic training in mechanical studies is felt throughout the greater part of the exhibit.

Designs for fountains, panels for mantels, etc., by advanced students, many of which were fine, were executed with all the exactness of an architect's plans.

To a lover of color and interesting treatment, the school work of Sèvres, and the porcelains of those who have survived the schooling are somewhat disappointing and causes him to reflect that should there ever be a National School of Keramics in America, there is much about the Sèvres school well worth imitating, but we would not wish to promote the mechanical side of an art to such an extent as to stifle the artistic.

INTRODUCTION TO PROGRAMME OF EXAMINATIONS FOR ADMISSION TO THE SEVRES SCHOOL OF KERAMICS.

A competition for admission to the school of Keramics connected with the National Manufacture of Sèvres, will be open Monday, July 23d, 1900.

The examinations will take place at the factory, and will commence on the day of the opening of competition at eight o'clock, A. M.

Two scholarships of 800 francs each, and two half scholarships of 400 francs each can be awarded to pupils attaining highest honors, who will have made the demand for them, and who will have proved an insufficiency of resources.

The candidates admitted to the competition must be French, and of at least sixteen years of age, and not more than seventeen years during the present year. The application for admissions countersigned by the father or guardian of the candidate should be addressed to the administrator of the National Manufacture of Sèvres before July 1st, 1900.

It will be accompanied by the following:

1. Report of birth.
2. Certificates of primary studies.
3. Certificate of good character delivered by the Mayor of the place of residence.
4. Note on former work.

Following the results of the different tests the jury of the

competition will draw up a definite slate of classification from which the minister of public education and fine arts will determine upon the list of pupils who will be allowed to attend the classes and practical exercises of the school.

The programme of the examination is as follows:

PRELIMINARY TESTS.

1. Line and geometrical drawing.
2. Problems in arithmetic and geometry.
3. Drawing from plaster cast.
4. Modeling from an ornament in relief.

FINAL TESTS.

Drawing of plant, conventionalized.

Oral examinations, questions in arithmetic, geometry, principles of geometrical drawing, algebra, chemistry and physics.

THE USE OF GOLD IN POWDER FORM

Anna B. Leonard

WE have had many inquiries about this form of gold, and we will say a few words to those who have written. It has only been in the last ten years that the ordinary decorator could buy gold in any other way, and for convenience many firms have put up gold mixed with oil, ready for use. This is excellent, too, for beginners, for as a rule they are extravagant with their materials, and it is a very easy matter to waste the powder gold, although when used properly it is very economical and clean. In the old days we used to buy a pennyweight of gold put up in packages, and we

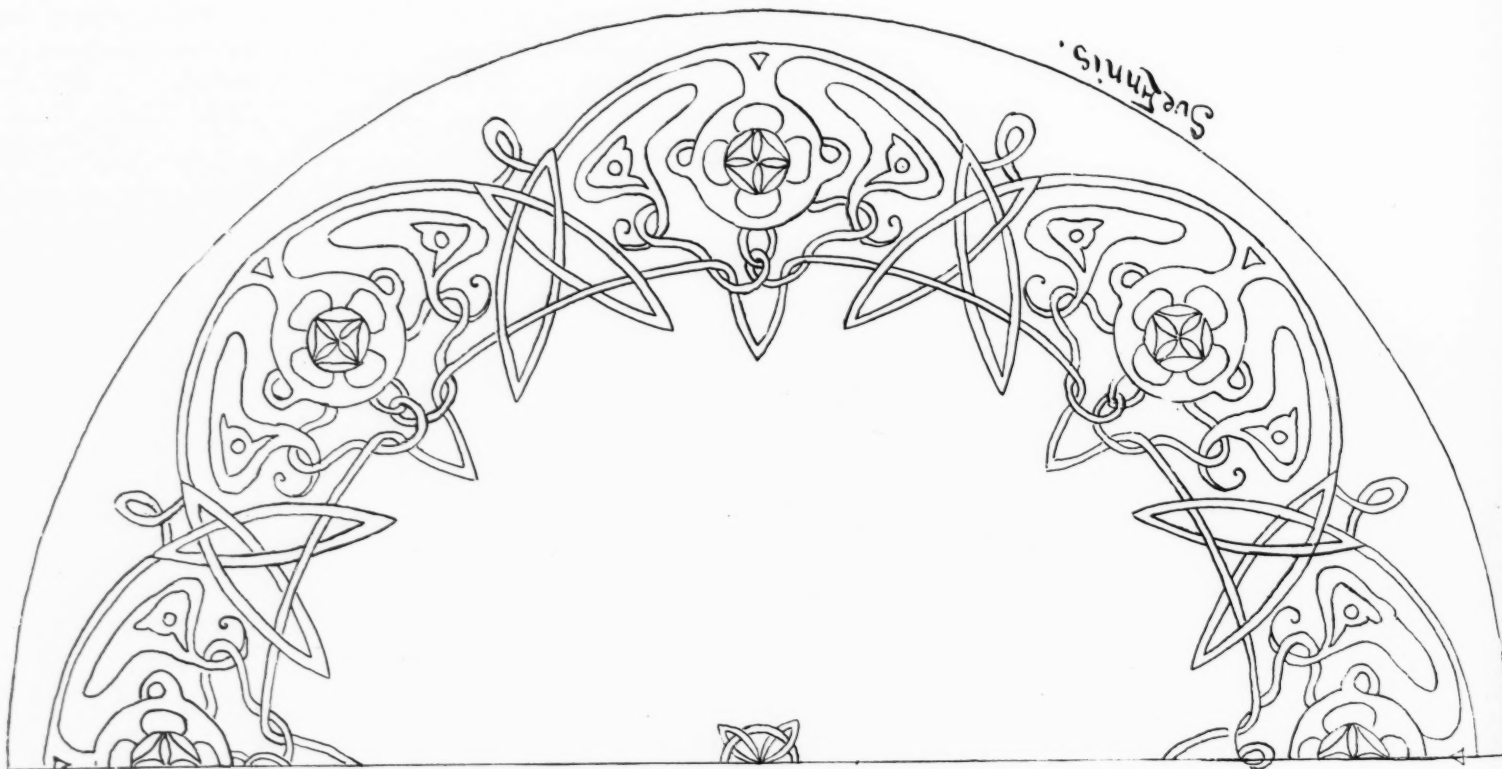
understood that we were buying 24 grains; now one never knows how much *gold* is in a box, the oil making it look quite bulky,—still we know that these boxes are put up by many reliable firms, and we never question the weight, feeling thankful in getting a good article.

A very good medium for powder gold is a mixture of equal parts of Balsam Copaiba, Lavender Oil and Tar Oil, and to every ounce of this mixture add one teaspoonful of Clove Oil. Use this with the Dresden Thick Oil, in this way: for every twelve grains of gold (half pennyweight) add two drops of Dresden Thick Oil and two drops of the above medium, thinning with turpentine, so that it may be used as thin as paint. If large surfaces are to be covered such as handles or broad bands, use little more of the medium.

By experienced workers, powder gold can be used over unfired paste, this is because less oil may be used in mixing the gold for this especial purpose. Great care must be exercised also in using the paste, which should have just as little oil in it as is possible. It is the oil that makes paste or gold blister,—if the paste is oily and the gold oily and sticky, they can never be fired successfully in one firing; but if the paste is dry and hard and looks dull, and the gold is *not* oily, there is no reason why more than one firing is necessary.

The writer has used this recipe for years and has been successful, although she always advises inexperienced workers to fire the paste first.

If this medium is not convenient, Dresden Thick Oil and Oil of Tar thinned with turpentine will do, but be careful not to use the oily turpentine.



CONVENTIONALIZED YELLOW POND LILY DESIGN FOR PLATE—SUE ENNIS

PAINT center of background in Ivory Yellow growing to Canary Yellow near the design. Space between the violets and the border to be of thin tone of Yellow Ochre

and Ivory Yellow or Canary and Yellow Ochre. Work out design in natural colors rather flat and outline in Gold. Edge of Gold.



WATERLILY • SPOTTING •

"POND LILY SPOTTING."—K. M. HUGER.—KERAMIC STUDIO, JUNE, 1899

MODERN DESIGN—POND LILIES

Mrs. Adelaide Alsop-Robineau

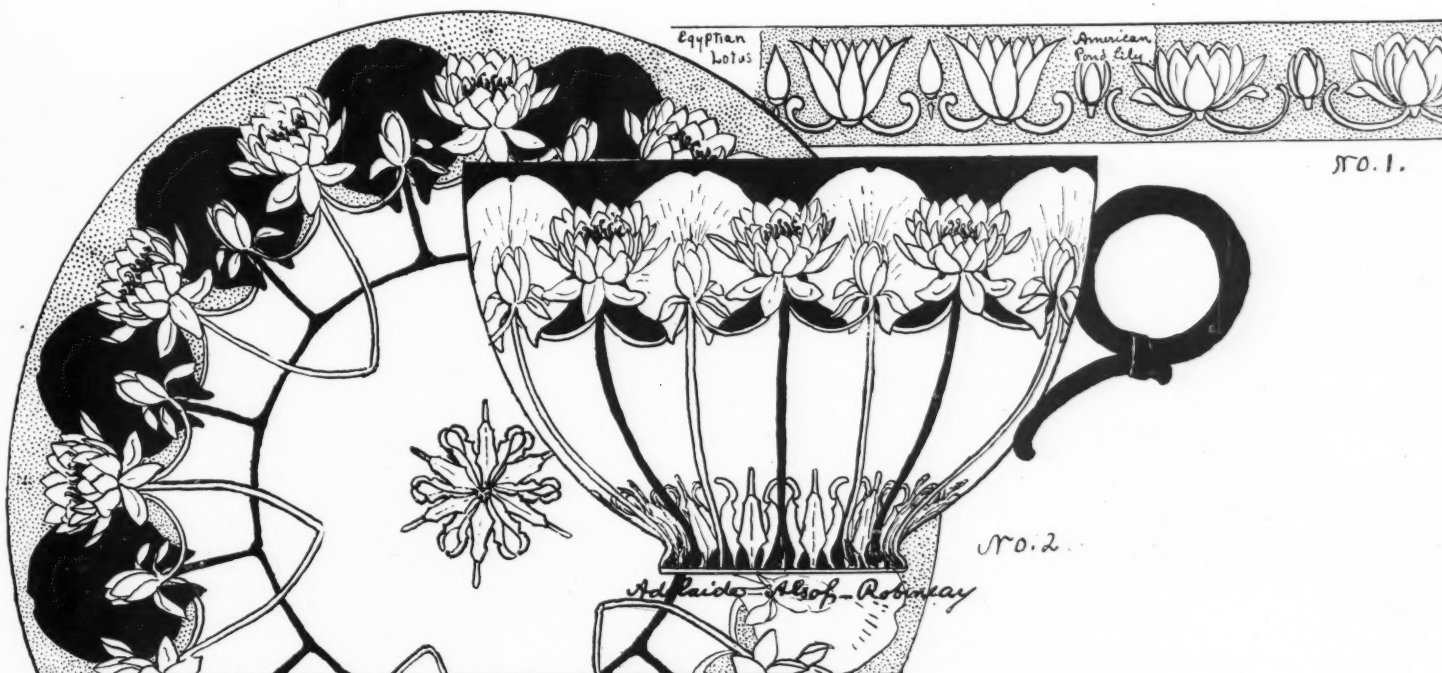


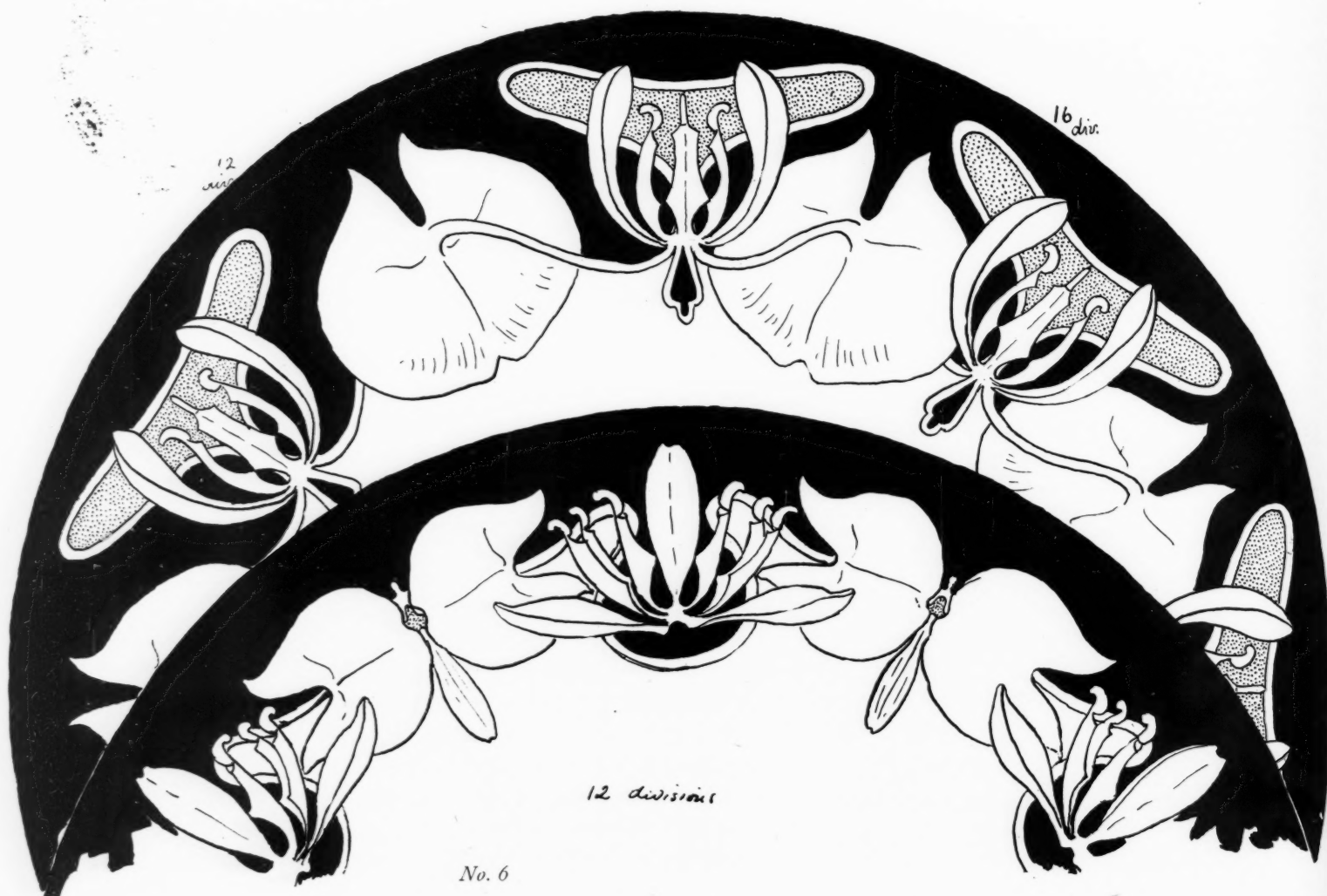
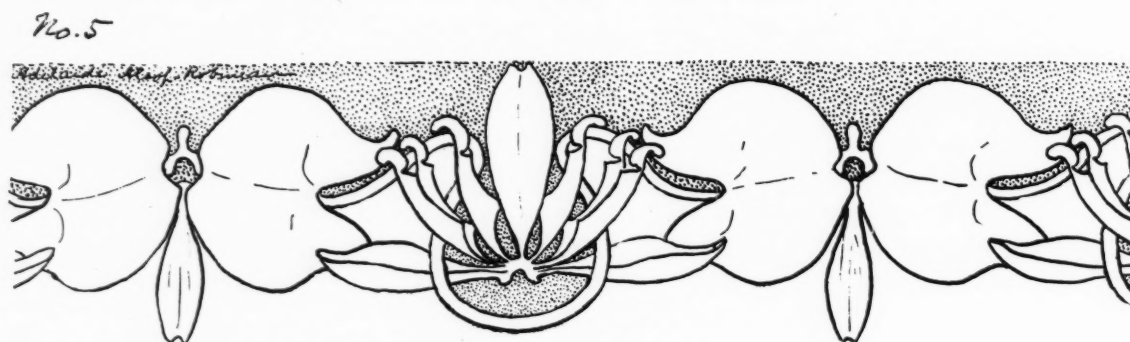
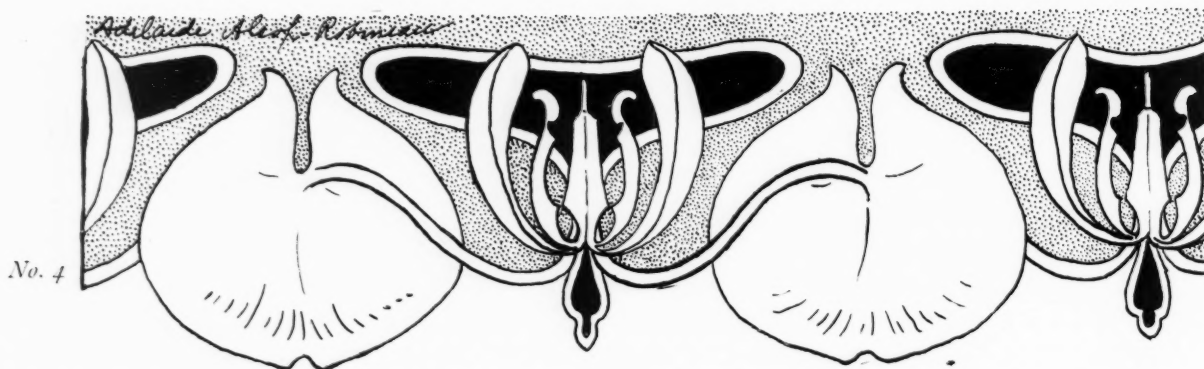
As we have completely covered the ground of Historic Ornament, in a general way, we are now ready to apply what we have learned to the making of modern designs such as are suitable to our times and country. For our first *motif* we will use the Pond Lily, as that resembles most the Lotus of the Nile, so much used by the Egyptians. For the beginner the easiest method of designing is simply to substitute the new *motif* for the old—as shown in the border design, No. 1. First we give the repetition of the Egyptian Lotus design and then substitute the Pond Lily flower, bud, and stem. The arrangement, it will be noticed, is exactly the same, an alternation of flower and bud, the stem making the connecting curves. It will also be immediately noticed, that while keeping faithfully to the simple Egyptian method, the character is entirely changed. No one could doubt for a

moment the American flower or the modern conception in the drawing.

Now use your own fancy. Keeping to the idea of the alternating flower and bud, and the connecting stems, but changing or adding any other *motif* which may suggest itself to you, so long as it is in keeping with the original *motif*.

In the example, No. 2, we have introduced the lily pad bringing the stems down in straight lines, to hold the design together, as otherwise it might be a little top heavy for so small a shape. This changes the character of the design while suggesting the natural growth of the flower still more than the first arrangement. A center and base design is made of the stamens of the flower. Here we have an entirely modern effect, while still keeping in mind the principles we have learned from Egyptian ornament—simplicity and unity of design. In treating these designs in color, keep to the same rule. A few colors and simple treatment. We have given two different treatments of the "Notan," or black and white arrangement to show the balancing of color. It is





always well in making a design to try several different arrangements of the "Notan" before deciding on your color scheme. In this case for instance, the black and white "spotting" of saucer suggests either a monochrome treatment, or one as follows: background, light green; leaves, dark green; lilies in white with yellow centers, outline in gold or dark green. Color or lustre can be used, or the lilies modeled in white enamel. The color scheme suggested by the cup would be a brown or gold background and outline, otherwise the same as the saucer.

Now, cutting loose from tradition we will try an entirely different treatment as suggested by the "Water Lily Spotting," of K. M. Huger. Here is a simple sketch in outline of flower, bud and lily pad as seen on the surface of the water, the outline of the flower and leaf in relief against the water. The pleasing effect of the whole is due to the same principles recognized in the Egyptian design,—simplicity and unity,—balance and harmony in design. You will note that the wide open flowers are alternated with buds as in the original, the lily pads acting as connecting lines in place of the stems originally used. You will note also a new principle which is essentially modern and which gives the key note of modern designing. This principle is "Variety in unity," as illustrated by the varying sizes and drawing of flowers and buds, which gives a feeling of relief from monotony without disturbing the harmony of arrangement. This design is especially adapted to a monochrome underglaze treatment, although

quite suitable for overglaze decoration as well. So far we have confined ourselves to simple arrangement of the plant itself. The next step is to form an entirely original and conventional design from the parts of the plant, in which case we are at liberty to disregard any or all rules of growth and are bound only to adhere to rules of proportion and symmetry.

You will note that in forming the designs the plan of alternating ornaments as shown in the Egyptian design is still adhered to—in this case one ornament being composed of parts of the flower, the other of the leaf. Any combination of color can be used in carrying out these designs as long as it is simple and harmonious. To adapt any straight border to a circular edge you will be guided by the following process:

First divide your plate in half. Then mark on one side the sections which would make twelve divisions on a whole plate—on the other half mark the sections which would indicate sixteen divisions on a whole plate. You will find the plate divider which came with the January KERAMIC STUDIO of inestimable value in this work. Now make separate tracings of the two principal alternating ornaments.

First we will apply these tracings to the side marked in twelve divisions keeping the ornament the same distance from the edge as in the straight border, and changing the curve of the connecting stem sufficiently to retain the continuity of the design. This gives very nearly the same effect as the



No. 3

PTTSB
SCHOOL OF DESIGN
FOR WOMEN



No. 7

Adelaide Alsop Robineau

straight border but rather too much distance between the ornament for a wholly satisfying feeling. Now apply the same ornaments to the half plate with the sixteen divisions. We find that this brings the ornaments so closely together that one overlaps the other. The leaf ornament being exceedingly simple can be easily slipped *behind* the other ornament but has to be lowered from the edge to give the necessary distance between leaf and stem ornament. This makes a pleasing arrangement, but if it is desired to use the round design with the straight as in the case of cup and saucer it would not correspond sufficiently. Now, as twelve divisions gives too much space and sixteen divisions too little, you will naturally take the only other possible division for that purpose, namely, fourteen. At first you will have to make these trials for space, but the proper division will soon come naturally to you. In the case of Design No. 5, the twelve division fits exactly. These designs are suitable either for underglaze or overglaze and are especially adapted to plate or bowl designs for ice cream or salad, though suitable to any course.

For those interested in figure decoration a further step in designing is illustrated by the vases No. 7 and No. 8. In No. 7, the vase is divided in six parts, the divisions running down between the figures which typify the spirits of the water lily, growing from the bottom of the water, supporting the flowers

on the surface. The same figure is used, reversed, and while giving the effect of variety still keeps the design perfectly balanced. The flowers on the surface suggest the regular flower bud and stem arrangement of the Egyptian designs without being in any sense a strictly geometrically repeated *motif*. The original of this vase has a dark brownish green ground, the stems being a lighter green. The hair of the sprites brown and the bodies a light green, the lilies in white with yellow centers, the surface of the water blue green and the lily pads green, all outlined in black. This makes an appropriate and sufficiently subdued decoration for a vase to be used in holding water lilies or other aquatic plants. Vase No. 8 is a semi-naturalistic treatment, though conventional in its general effect. The background is a deep greenish brown, shading into the green and blue of the water. The figure and lilies are painted in natural colors, but broadly, the figure reflecting the green of the water, the lilies run diagonally across the



No. 8.

vase, beginning large at the base and growing smaller toward the top. The reverse side of the vase shows nothing but the shading from brown to green and the two ends of the diagonal band of lilies. Note that the figure is adapted to the shape of the vase, the outstretched arm on the widest part of vase, the lower limbs disappearing in the water making the base appear more slender. This style of decoration, however, is more appropriate for an ornamental piece than for use. It is

a question whether it is as good decorative art as the more strictly conventional designs. Executed on a panel the figure itself would show off better, but the whole arrangement being decorative would be an argument for its use on a vase rather than as a panel. It will be evident to our readers that this *motif* of Pond Lilies is capable of infinite variety of suggestions for decoration. Enough, however, has been given to act as a guide to those desiring to enter on this line of work.



TREATMENT OF WILD GRAPES AND WILD ROSES FOR VASE (Supplement)

Jeanne M. Stewart

Palette for Grapes.—Lemon Yellow, Yellow Green, Banding Blue, Ruby Purple, and Brunswick Black.

Leaves.—Yellow, Olive, Brown, Turquoise and Shading Greens, Yellow and Chestnut Browns, Pompadour and Yellow Red..

Roses.—Lemon and Egg Yellows, Yellow and Chestnut Browns, and Gray for flowers.

Background.—Ivory Yellow, Turquoise, Brown and Shading Greens, Yellow and Chestnut Browns, and Pompadour.

Stems.—Yellow Green, Lemon Yellow, Yellow Brown, Pompadour, Banding Blue and Chestnut Brown.

Lay in the bunches of grapes quite simply for the first painting, giving attention to light and shade rather than detail; bringing out but few separate grapes. Strong in light. Aim for character in the first fire, as second and third fires are for strengthening. The suggestion is given for yellow roses, but they might be painted in pink with good effect. In this case use Aulich's Rose. Special attention should be paid to the background, that the coloring may be softly blended and harmonious, shading from the light yellow and blue grey tones at center of vase and deepening to the dark greens at top and base. In the deepest shadows, under prominent leaves and flowers, rich yellows, reds and browns may be used with good effect.

In the third fire the dark tones may be greatly strengthened and softened by dusting on dry color before the padded color becomes quite dry.



CHESTNUT DESIGN—E. AULICH

USE Yellow Brown and Chestnut Brown and a little Black for the nuts, a touch of Air Blue for high lights, the white parts inside give a wash of Ivory Yellow, and shade with Grey for Flowers. The outside of nuts is green, using Egg Yellow mixed with Blue Green Dark. The same colors for leaves, blending some Yellow Brown and Pompadour. Do not get them too monotonous. For Background use Air Blue with a little Blue Green Dark mixed, blending in Ivory Yellow and Rose. For the small flower, Blue Bells, use Tur-

quoise Blue, adding a little Carmine Purple for shading.

WATER COLOR TREATMENT.

For white parts in nuts wash in Naples Yellow, shading with a thin wash of Black. For color of nuts use Yellow Ochre, Burnt Sienna and Brown Madder also Ivory Black for darkest shades, little Cobalt Blue for high lights. The outside of chestnuts is generally green, using Hooker's Green. For leaves use Indigo mixed with Chrome Yellow. For small flowers, the Blue Bells, use Cobalt Blue.

LEAGUE
NOTES

It is confidently expected that before this issue reaches you we shall have from Mrs. Wagner a full and correct list of the awards bestowed upon the National League exhibitors at the Paris Exposition.

The official list of awards to American exhibitors published in the New York edition of the *New York Times* Sept. 2, describes the distribution of the awards of the grand juries by the President of the French Republic and the Minister of Commerce Aug. 18th, and gives the total number of awards in the five different classes.

The report says United States exhibitors received:

Diplomas of Grand Prize.....	218
Diplomas of Gold Medal.....	486
Diplomas of Silver Medal.....	583
Diplomas of Bronze Medal.....	423
Diplomas of Honorable Mention.....	270

About 4 per cent of the total awards.

All ceramic exhibits were made in Department of Varied Industries, M. H. Hulbert, Director, Group XII-XV.

We give from list of awards to ceramic exhibitors in this group the following:

GRAND PRIZE.—Rookwood Pottery Company, Cincinnati, Ohio; Tiffany Glass and Decorating Company, New York.

GOLD MEDALS.—Tiffany Glass and Decorating Company, New York; Grueby Faience, Boston, Mass; Trenton Potteries, Trenton, N. J.; Maria Longworth Storer, Cincinnati, Ohio.

BRONZE MEDALS.—National League of Mineral Painters; Mrs. S. S. Frackelton, Milwaukee, Wis.; Art Department Newcomb College, New Orleans, La., N. L. M. P.; Dedham Pottery, Dedham, Mass., N. L. M. P.; Atlan Club, Chicago.

HONORABLE MENTIONS.—Miss M. C. Dexter, New York; Mrs. William Irelan, jr., San Francisco, Cal.; Mrs. Ada White Morgan, Minneapolis, Minn.; Mrs. Worth-Osgood, Brooklyn, N. Y.; Mrs. H. B. Wright Paist, Minneapolis, Minn. These five are also League exhibitors.

It is true we ought not reasonably to expect a greater amount of recognition, but when we look through our list of exhibitors, and consider it in connection with our awards, we feel sure that the above is not a complete list.

To secure the highest recognition to which we were entitled, the League filed with its catalogue lists, technical information and important data, for the purpose of assisting the jurors in understanding the value of the respective exhibits.

We believe that the directors of each group alone could present this information, and the report from which we have quoted confirms this belief.

It has been well worth our while to be represented at the Exposition, not because of any particular credit gained in the matter of awards, but because we have gained the confidence and respect of the European and American exhibitors and visitors.

We have not hesitated to draw upon the League's Treasury for funds to suitably display and to protect our exhibition, but we have not felt justified in using any money for newspaper notices, write-ups or advertisements of any description, consequently we value the few unsolicited notices that have been published from time to time.

Accompanying the Educational Work to be sent out Sept. 15, will be found a preliminary notice of the Pan-American Exposition.

We should be much better represented at Buffalo than we are in Paris. In the present case our lack of representation is owing to the fact that many who should have exhibited with

us, doubted whether they would reap sufficient advantage and were indifferent to national prestige.

When it comes to a home exhibition we have the means of knowing precisely what we want to do, very nearly what it will cost and can judge pretty clearly of the prospect of a direct advantage for the money expended in exhibiting.

We feel that we have served our apprenticeship in the making of exhibitions and that we should be able to bring into the next field greater intelligence of purpose and the ability to make every effort count for the honor of the League and the advancement of ceramics in America.

MRS. WORTH-OSGOOD, President.

An account of the meeting Sept. 18th of the Advisory Board will be given in our next number.

CLUB

NEWS

We are in receipt of the artistic calendar of the Kansas City Ceramic Club, giving the program for the year. The study scheme is interesting, calling for one paper on Historic Pottery ornament, one on practical work in ceramics and a discussion at each meeting. The club is a large one of about eighty members, and evidently progressive. The secretary, Miss Lura Ward, writes, "Your excellent magazine has certainly given new impetus to the work all over the country and you have the very best wishes of our club."

IN THE
STUDIOS

Mrs. Adelaide Robineau will receive pupils September 20th.

Mr. George Leykauf of Detroit will open classes October 1st at his new studio, 476 Brush avenue.

Mr. Marshal Fry has returned from Paris and will commence classes at once.

Miss Cora Wright, whose studio was formerly at 96 Fifth avenue, will hereafter teach in the studio of Mrs. Alsop Robineau, 114 East Twenty-third street. Miss Wright showed some very original work at the last November exhibit of the New York Society of Ceramic Arts at the Waldorf-Astoria, and promises to keep well in the ranks of advanced workers in Ceramics.

Miss M. Mason will have classes in Portland, Me., during September.

Miss M. Helen E. Montfort will resume classes Oct. 3d.

IN THE
SHOPS

We find good samples of the German art pottery that was noticed at the Paris Exposition, at Collamore's, Thirtieth and Fifth avenue.

There is a specimen of the new Delft at Bedell's, Fifth avenue. This is a tall vase with the outline of the design cut into the clay, the design itself being glazed while the background is dull.

Miss Wynne's new shop is very attractive, and decorators feel glad that she has moved further up town. Miss Wynne is going to have an exhibition this autumn (last week in October) of decorated work by different artists throughout the country; an exhibition similar to those given by the Western Decorative Works and by Glennys. She extends an invitation to all decorators to send something. Miss Wynne's shop is in a fine location, and she hopes to make many sales of the decorated ware which is sent to her. Those who wish to decorate only English china will find two sizes of plates, chop platter and tea cup, at her shop.

KERAMIC STUDIO



DELLA ROBBIÀ POTTERY

THE APPLICATION OF ORNAMENT

A. G. Marshall

ELEVENTH PAPER, COLOR.



HE crowning glory of the keramist's art is color. Stained glass alone among all other media can outrival the richness, depth and living luminosity of enameled porcelain. This transcendent beauty of color compels forgiveness of faults of form and condonement of defective design. Sins against taste, appropriateness, convenience, everything is overlooked in a piece of perfect glaze and marvelous color; as the manners and morals of some errant queen of song are dropped into oblivion under the spell of her voice. This is a statement of fact and not a plea in contravention of what has been said here before. Color appeals to most eyes quicker than form; and at the same time, when all else is said and done, it is the most spiritual element in the arts that address the eye, and the one most difficult of attainment in perfection.

Though the beauty of color is a quality quite independent of form, yet it can only be realized in any high degree when associated with fine form. And though beauty of form can be perfectly attained without color, yet nearly all the forms produced by nature and by art carry vastly more pleasure to the eye and the mind when wedded to fine color. Of no art is this more true than that of the potter.

No wonder that the secrets of paste and glaze and gem-like color born of fire were so jealously guarded during the centuries by the long-eyed orientals. The opulent purple of rare wines, the precious red of blood, the glowing gold of the morning sun, the liquid green of the sea, the fathomless azure of the sky, the ruby flash of volcanic fire and the pearl of its powdery ash—with indescribable hues of moonlight and opalescence of cloud and wave and the shining creatures of air and water; and all the treasure-tints of earthly bloom—what sacrifices on the altar of burnt offerings must have been given before these marvelous distillations were yielded back from the ardent heart of the flame!

The choice of color for ceramic forms cannot be governed by mere caprice. Some colors are appropriate to certain forms, others not. Purity of outline demands purity of tone. No earthy and muddy, or garish and crude tints should come upon these fine shapes. And a disturbing variety of colors will sadly mar the repose of a really noble form. Some shapes, which are full of grace, yet tremulous in line, seem to call for shimmering tones and the pale iridescence of soft lusters. It is like defilement to apply heavy and dark colors to fragile, eggshell china, unless it may be as a fine, lace-like tracery. Delicacy must be greeted with delicacy.

Big, strong, robust looking jars, and all forms that are full and sumptuous rather than refined and graceful in line and mass, can bear strong, rich colors, deep and dark tones, and heavy gildings and metals. If the form is both generous and graceful, a Juno among vases, the enrichment may be as splendid as is consistent with refinement. Such a form is inadequately treated in pale, weak tints or in dull and muddy tones. Yet crudity and gaudiness must be avoided as well; and the design should be simple in main lines and the coloring kept to few tones lest elegance be lost in excess of detail and chromatic vibration. Only coarse and heavy earthenware and terra cotta can stand colors, either degraded on the one hand or just at the edge of rankness on the other.

The influence of colors upon apparent size should not be

overlooked. Black and all dark tones tend to reduce the magnitude to the eye, while white and light tones have the effect of increasing it. Yellow, from its great luminosity, makes an object both conspicuous and apparently nearer the eye. All shades and tints of yellow that are not darkened towards brown have this property which, together with their suggestion toward gold, renders them peculiarly applicable to raised work, and framing, or to edges where it is desired to increase the effect of relief. Yellow and buff, also white and light orange will make the slender neck of a vase or a bottle or the stem of a goblet or wineglass appear less slender, hence are seldom desirable for such parts where the object is treated in several colors, unless these places appear too weak. On the other hand black or very dark tones may cause such members to look threadlike and inadequate for support.

Blues and blue grays are retiring, and in their lighter tones when clear, give great airiness and a sense of spaciousness. Applied to an enclosed space with darker surroundings light atmospheric blues are apt to give the undesirable effect of a hole through the object. Red and also most secondary and tertiary colors in medium intensity do not affect the apparent size of objects or spots. But reds in brighter tones, orange, vivid greens and green blues, and intense purples are highly assertive and appear to come forward, especially when in contrast with quieter tones. Dark bands and spots, particularly of cool colors, seem to go back like hollows filled with shadow. A darker and somewhat cooler shade of any color at once suggests its shadow, and if the two are used together an inartistic effect of pseudo-relief may be produced where the surface should be kept flat. If the darker tone is kept brighter and richer than the lighter, and especially if it be outlined with black or white or gold this effect will be obviated.



WORK OF MR. D. RATHBONE, ARTIST POTTER

OUR illustration of Mr. Rathbone's work gives only a faint idea of its beauty, as the color effect is all lost in the half-tone reproduction. He has made a great reputation with his Della Robbia style of work, both in interior decorations, such as panels for mantels and walls, and also in jars, plaques and vases.

Some of these panels represent religious subjects, Madonnas, beautifully modeled after the old style, the background being a rich blue with the raised figures in the white or cream tint; in other panels he uses several colors, which, of course, are under the glaze. As a rule the shapes are all simple and artistic, with the decoration in relief. If the decoration is flat, it is extremely conventional.

Besides objects for decorative purposes he makes bowls and plates in artistic shapes and colors that would enhance the beauty of any table.

At his workshop, students may make arrangements for a long or short term of instruction; much of this work shown at Albert Hall, London, at the exhibition of Industrial Arts, was made by students, their name, age or length of tuition being given on an accompanying card. Sometimes a vase was thrown by one student, designed, and decorated by another.

Mr. Rathbone's ware was the most artistic at this exhibition and sold at quite high figures, showing that there was a demand for good artistic pottery. I specially noticed this everywhere in England, which gives a feeling of certainty that the same class of work here would bring abundant sales.



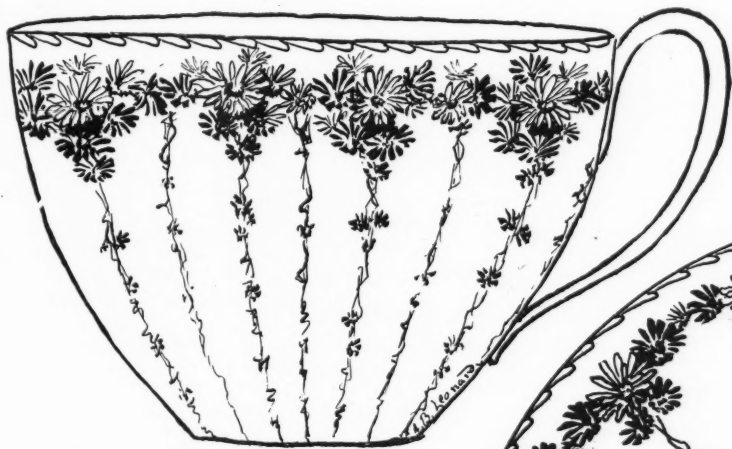


MOTH TRAY—FRANK S. BROWNE

This design can be carried out in flat colors or lustres in tones corresponding to the colors of a moth's wings. Outline in gold or black.



ROSE TRAY—I. M. FERRIS



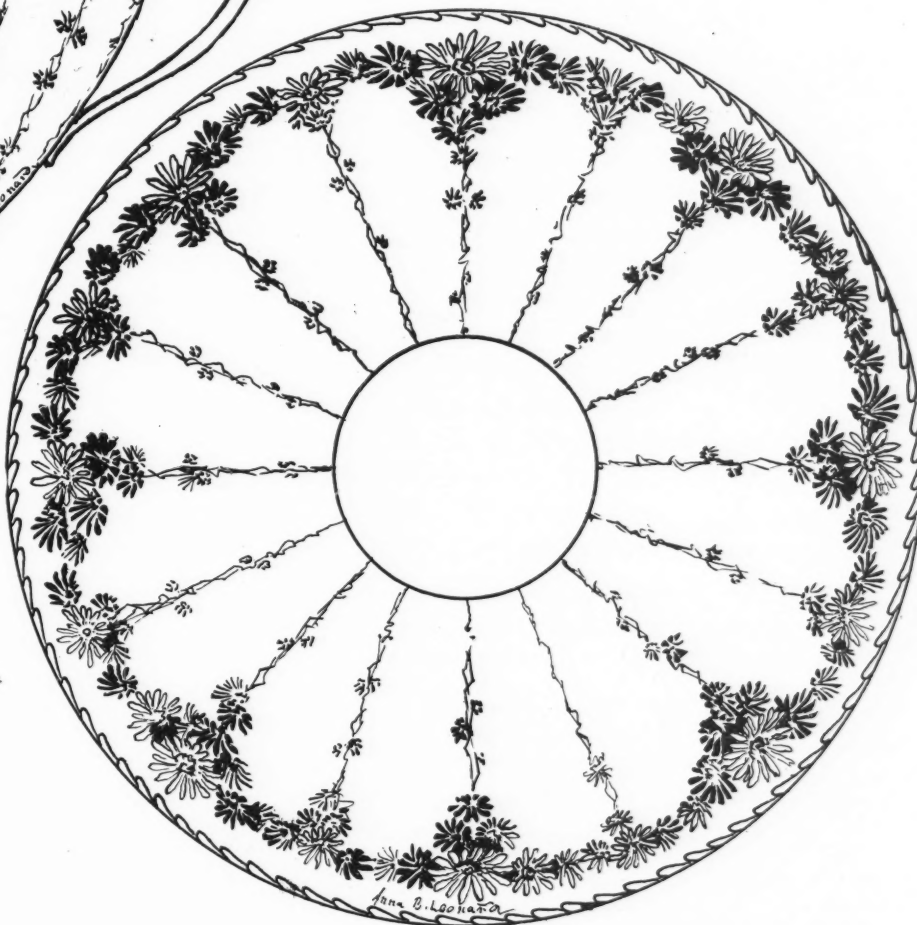
TREATMENT CUP AND SAUCER DESIGN

Anna B. Leonard

THIS is a very simple design that any beginner may use and it will be good practice in acquiring a fine, transparent, quick stroke, as each little petal is made with one touch of the brush, which will give the little daisies a crisp character.

They are very decorative painted in lavender tones for which use Dark and Light Violet of Gold with a touch of Deep Blue Green added. For the centers use Mixing Yellow and Apple Green, with perhaps a spot or two of Deep Red Brown to emphasize.

If any shadowy daisies should be used, the effect may be obtained by using a little Pearl Grey with the lavender tones. The design may be carried out in any color, for instance by painting the whole in shades of blue, the cup would be charming as a breakfast cup (using a larger size). Then again it



would be attractive in Deep Red Brown or even the more brilliant red—Capucine Red. Then again the whole design may be carried out in raised paste either on the plain white china or over a tint. The design in gold would be charming on the overglaze blue cup and saucer. The same idea may be carried out on the rim of a plate.



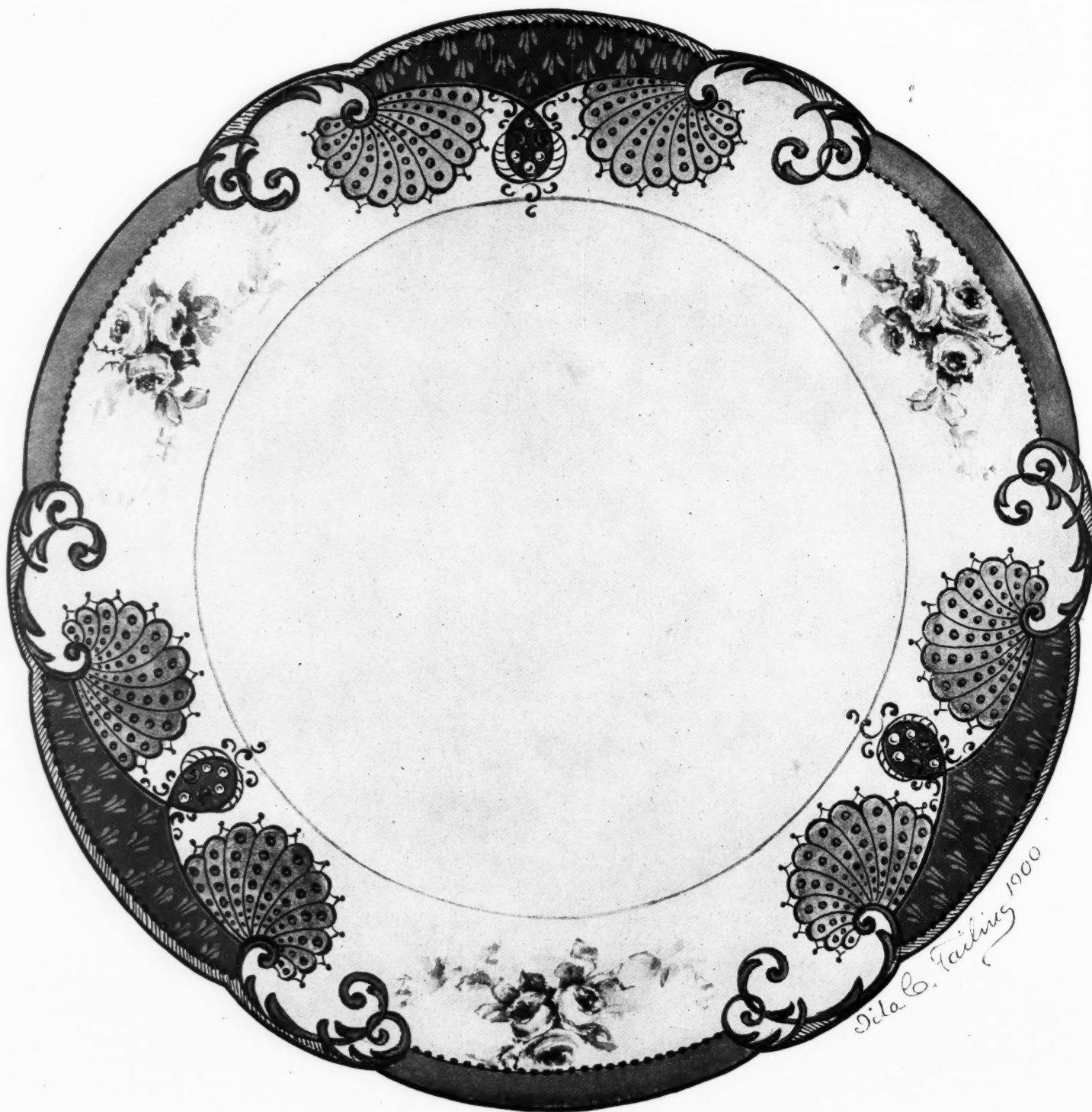
VICTORIA CUP AND SAUCER IN INDO-PERSIAN DESIGN

Miss M. M. Mason



THE ground of the border is laid in flat gold, with a narrow groundlaid border of Sèvres Green on each edge. The Sèvres Green bands are in turn finished with a fine black line. The interlacing scrolls are of Black and Pale Blue, the latter made by using Russian Green very thin. The tiny blossoms are painted in Rose, Ruby, Royal Blue and Yellow Red, those on the blue ground having a black outline.

These blossoms are connected by a fine paste line that runs through the center of the black and blue interlacing ornament. The whole body of the cup and saucer is tinted with a rich old Ivory.



DESIGN FOR PLATE—IDA C. FAILING

FIRST FIRE.—Draw in figures with Light Red water color, using a pen. This will not fire out. Dust Empire Green into the dark spaces taking out the paint where figures occur. Tint light portion of plate cream color using Chinese Yellow. Short bands and fans are of Dubarry Pink. Scrolls painted in with Royal Green or may be of solid raised gold. If the latter, do not put on paste until after first fire. Paint in roses with Dubarry Pink. Fire hard.

SECOND FIRE.—Put raised paste around the dark figure.

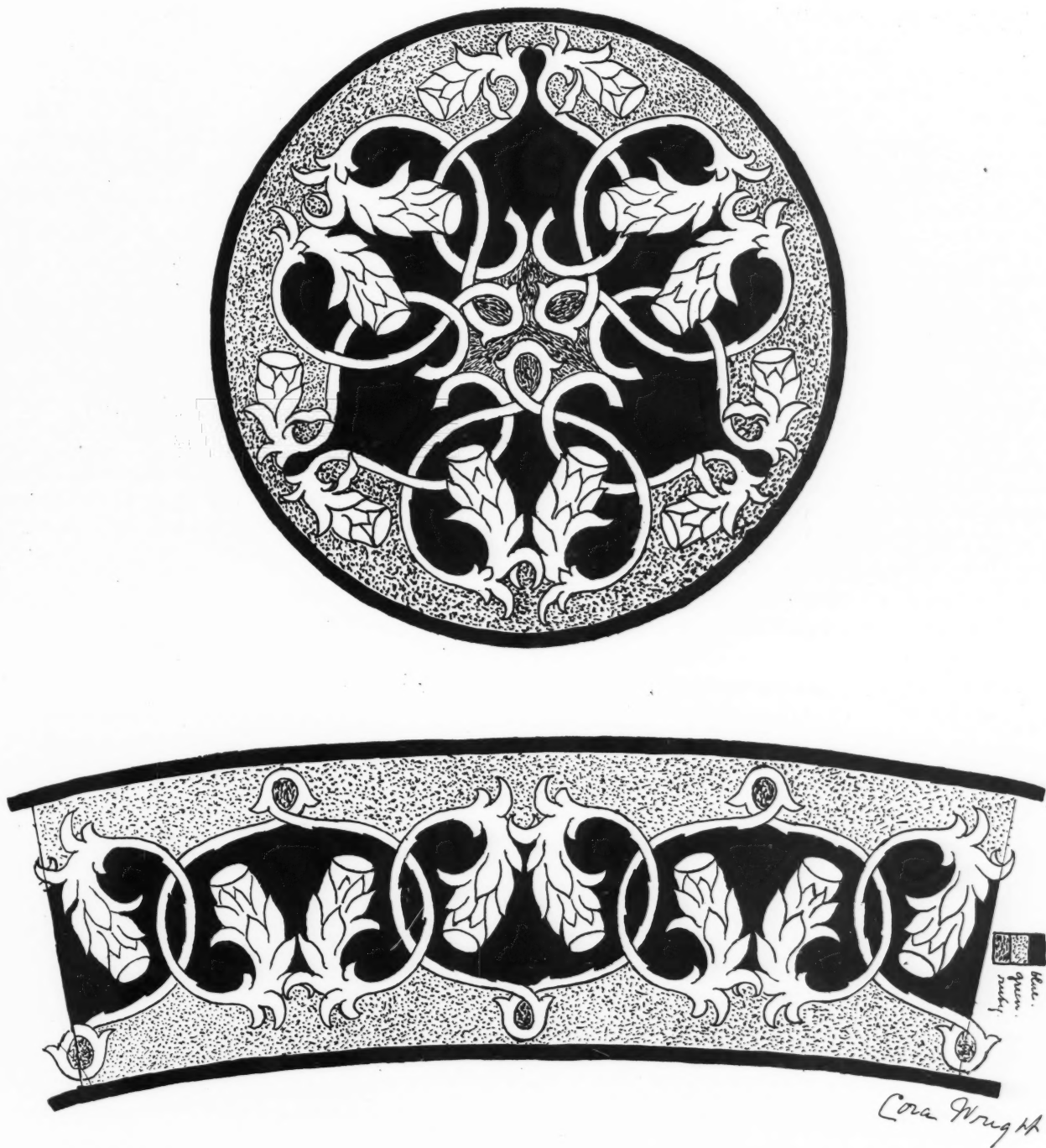
Make scrolls of solid paste or if Green tip them with gold. Tip the fans with paste having lines of flat gold. A line of paste beads edging pink band. Put light green enamels on the dark green, and a deeper pink enamel in the pink fans. Put flat gold in space outside of dark figure and edge it with beads of paste. Do not touch flowers this time. Fire hard enough for paste and enamels.

THIRD FIRE.—Finish up flowers with some good pink. Cover paste with gold and touch up enamels. Pink enamels

will be found to be a better color if only one fire is given, so if they are put on for the second fire it is well to use a little more over them for the third fire.

Give this the lightest fire just hard enough for the raised gold such as will not spoil the pink roses.

This plate may be made all flat work if desired. The spaces of green enamel on the dark green may be of flat gold. Flat gold may be used any place where the raised occurs. The pink fans may be ornamented with dots of pink paint instead of enamels, shading to imitate the raised work.



DESIGN FOR TOBACCO JAR BASED ON INDIAN PIPE—CORA WRIGHT

DIVIDE jar in ten parts, top in six. Dust all outside of design with one-half each Meissen and Finishing Brown. Narrow band on edge and pipe design in flat gold. Blue composed of Banding Blue with little Black and one-fifth Aufzetsweis to which has been added one-eighth flux. Green

composed of Royal to which is added one-fourth Moss Green and enamel as above. Ruby mixed the same. Put color on evenly with Lavender Oil, thin enough to look solid but not enough to be raised. Outline pipes with Black to which has been added a touch of Blue, also outline narrow band of gold.

THE COLLECTOR

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<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	\$20.00
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Little Boy Blue platter, 15x12, g. c. but scr.,	10.00
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Six English Lake, light blue soup plates, and comport, p. c. and g., lot,	10.00
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Silver lustre sugar bowl and creamer, g. c.,	10.00
Copper lustre tea pot, 7¼-inch high, fine specimen, blue and white strawberry decoration in relief,	10.00
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Copper lustre creamer, 3½-inch, relief decoration on blue band,	2.50
Copper lustre mug, handle br. o.,	1.00

MISCELLANEOUS

Orange and gold Davenport plate, 6-inch, g. c.,	1.25
Delft blue and white plate, 9 inch, g. c.,	1.50
Delft blue and white plate, 8½ inch, g. c.,	1.50
Lowestoft cup and saucer, gold vine decoration, g. c.,	3.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

O O O

ENGLISH VIEWS ON STAFFORDSHIRE

THERE is often a coincidence in discoveries or inventions so that two claimants are found for the same thing. The name of John Sadler is commonly connected with the transfers from copper plates, used in printing the earthenware plates so dear to the heart of the collector. That Sadler obtained a patent for this process in 1756 is undoubted, but in the "Gentleman's Magazine" for 1857, speaking of the printed portrait of the King of Prussia upon a Worcester cup we read:

"What praise, ingenious Holdship, is thy due,
Who first on porcelain the fair portrait drew."

and 1858 this is added to thus:

"Handcock, my friend, though Holdship has the praise
'Tis yours to execute; 'tis his to wear the bays."

This introduces a third claimant to the invention of which Sadler has the strongest support. As he was an engraver it was natural the suggestion should come to him. According to his statement on oath in Liverpool, 1756, twelve hundred earthenware tiles were printed in one hour. Duesbury printed in Derby as early as 1765, and the use of transfers soon became general. This process, which is still in vogue, has enabled us to obtain greater variety in our subjects than would otherwise have been possible. While views that show us rural scenes, homes, castles and historic spots are abundant, none give us better ideas of the active life of a people than those that represent their sports. It is common to find hunting pictures with well modeled relief figures of hounds, horse and riders, still made and used. These introduce us to one of the strongest interests of the English nation, which has always

devoted its leisure to out-of-door pastimes. One of the Stuarts said that there was no country in the world whose climate was so favorable to out-of-door pleasure at all seasons as that of England. From the earliest days such games as foot-ball—roughly played—cricket, golf and tennis have made a large part of recreation. Hunting and cross-country riding have never ceased to be followed, so it is easy to account for the representations so abundant upon early printed ware.



Upon the blue sugar bowl represented are two strongly drawn hunting dogs. This piece is deepest blue with vigorous drawing in scrolls. The whole piece is excellent in design, color and drawing. The small copper lustre pitcher has a band with relief figures of hounds, horse and overthrown beasts, with stag at bay.

About the middle of this century J. & M. P. Bell & Co., at Glasgow, opened a pottery, from which we get some interesting sporting scenes in light blue and violet color. A violet

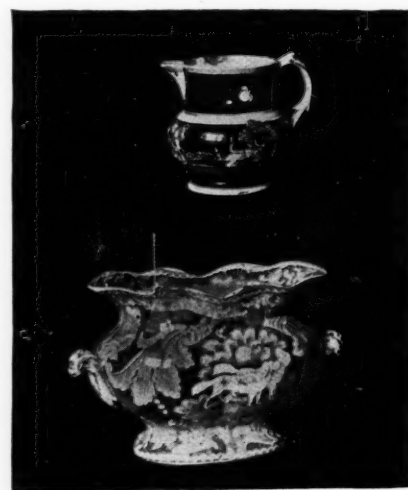


plate given has a hawking scene, which recalls this early sport, since in disuse on account of the improved use of fire arms. This sport was so popular in the fifteenth century that one of the nuns at Sopwell Abbey, St. Albans, wrote a treatise upon it. This was in the day when a learned woman was at a discount and that Lady Julia Berners should have written upon the subject of hawking is still more remarkable. Falconry was practiced with zeal until late in the sixteenth century and Queen Elizabeth was devoted to this sport. In the famous

Bayeux Tapestry, King Harold is represented with a hawk upon his hand. We learn that rank was often determined by the kind of falcon carried upon the wrist. The training of these birds to hunt herons was not an easy task and on the



continent the chief place for doing this was at Falconsward, Holland. To us it seems a cruel sport, but no more so than many of our modern hunting methods, as civilization does not seem to kill the desire of the stronger to pursue the weaker.

CARRIE STOW-WAIT.

o o o

AN OLD PENNSYLVANIA POTTER—DAVID SPINNER

THERE is but one locality in the United States where ordinary earthenware was elaborately decorated, in the last century, with designs of flowers, animals, horsemen, inscriptions and dates. This section is in Eastern Pennsylvania, principally in the counties of Montgomery and Bucks, and settled by German emigrants more than a hundred and fifty years ago. Throughout this limited area the Pennsylvania German dialect still continues to be spoken, but not one of the original potteries where this ware was made is now in existence.

I first called attention to the existence of this "Slip-Decorated" and "Sgraffito" ware of the old Pennsylvania German Potters in 1891, since which time many exceedingly quaint and curious examples have come to light, bringing with them much important historical data relating to the old potters and their people, which have never been recorded elsewhere.

Among the foremost of the early potters of Bucks county, Pa., was David Spinner. I have not been able to learn exactly when his pottery was established, but it must have been in operation previous to the opening of the present century, since authenticated examples of his ware are known which bear dates as early as 1801. The pottery was situated at Spinnerstown, on Edwin Spinner's farm. David Spinner was considered quite an artist by his contemporaries. He exhibited a marked facility in off-hand sketching that exceeded the artistic attainments of the neighboring potters. He decorated the ware with his own hand and frequently inscribed his name beneath the Sgraffito designs on pie plates and other pieces. It would appear that he continued the business until near the close of his life, since his grand-daughter, Mrs. Elvira S. Dickenshied, possessed a plate of his manufacture dated 1811, the year of his death. The Spinner family was among the most intelligent and prominent in that vicinity and the

Hon. F. E. Spinner, at one time United States Treasurer, whose striking signature on our paper currency will be remembered by many, was a nephew of the old potter.

A number of signed pieces of David Spinner's works are extant, the most characteristic being embellished with etchings representing mounted horsemen, hunting scenes, etc. One of these is a pie plate showing two riders, *vis-a-vis*, beneath which is inscribed "David Spinner, his make," while the second bears the representation of a spirited horse race and the words "David Spinner, Potter," below, while above the head of one of the riders, as though issuing from his mouth, is the inscription, "Go for a half a Joe," the latter word being the term for a gold coin in use at that time. Several other plates, decorated by the same hand, are in the collection of the Pennsylvania Museum, Philadelphia, Pa., while several additional unsigned pieces that are known may safely be assigned to the same maker, by reason of the marked similarity of the workmanship. I have also seen dishes from the Spinner pottery, decorated with conventionalized designs of tulips and other flowers, in lieu of human figures and horses.

By means of signed pieces, which have been described above, it is possible to identify other examples of David Spinner's make. There are certain peculiarities of drawing and individuality of style, as shown in the ornamental details, that are unmistakable.

In a lot of old Pennsylvania German pie plates, lately procured, were half a dozen fine specimens of David Spinner's work. The first measures twelve inches in diameter and is decorated with an incised design, etched through a surface coating of white clay, or "slip," showing the deep red color of the body clay beneath. A well-drawn horse and female rider (considering the period of time and the condition of the art in that locality) shows Spinner's best style. Below the design is the inscription "Lady Okle." Among the plain German people there was no aristocracy, so that the lady here portrayed, if not a pure myth, must have been some notable person who at one time honored the neighborhood by her



presence. Notice the manner in which the horse has been treated to bring out the deep red coloring of the under clay. The grooves formed by the engraving tool, in cutting away the white surface of the unburned clay, are distinctly visible.

The next design represents a "Deer's Chase." In the center is the red stag, while the fore part of a horse is just coming into view from the border, in close pursuit. Below the hunted animal are two baying hounds, one brindled or striped and the other white.



EDWIN ATLEE BARBER.

(TO BE CONTINUED.)

O O O

We here publish a letter from a Mobile subscriber, which will be interesting to collectors:

Mobile, Ala., July 30, 1900.

KERAMIC STUDIO:

Thanks for your article on Sevres Porcelain which I read with great interest. Everything in your magazine from first to last is a delightful lesson to me and makes me conscious of my ignorance. I have a dozen plates marked M. Imp. Sevres, of 1804-1809, of most exquisite white, old blue and gold; Napoleon's Coat of Arms in the centre, surrounded by lace work of gold on the inner rim, toned into the dark blue, edged with a lace border on outside of edge of gold. They have a history connected with Napoleon's life while Emperor of France.

There is a great deal of real old china in Mobile, but it is a difficult matter for a stranger to get access to any of it, as the old Mobilians are a peculiar people. I know of one cabinet that is literally filled with old china of all kinds; some pieces are known to be 200 years old. I drink my coffee from a cup from that collection, every morning, that is one of a set of china that John Quincy Adams used before he was made president of the United States. There are a good many pieces of the set in a perfect condition.

I would be pleased to show to any reader of the STUDIO, should they ever come to Mobile, a water jar 22 inches high, a dark brown rich lustre ornamented with the rising sun, ram horns and olive branch in old gold scroll, discolored by age. It was brought to me, directly from an excavation of one of the Pyramids, by Captain Donovan of the B. S. Ship Selma that came to this port. It is the typical jar of Biblical fame. Judging from hieroglyphics on the walls and on articles found in the same chamber—one of which is a silver bracelet now worn by my daughter—it shows that 3,000 years ago some poor slave carried wine or water in that jar, and an Egyptian maiden wore the bracelet.

A set of Sevres plates, that are wonderfully beautiful, has been for sale here, each one bringing \$25 a piece.

MRS. T. T. ROCHE,
115 Lafayette St., Mobile, Ala.

O O O

ANSWERS TO INQUIRERS

A. H. R.—The platter you describe is a Staffordshire platter, made sometime between 1820 and 1850, probably nearer the latter date than the first. As it is not historical and the mark is not one of the best known marks, it is not especially valuable, but if in good condition is worth from \$3 to \$5. The teapot is also probably Staffordshire, although your description is not thorough enough to say positively. A sketch of the shape would have made

identification easier. Staffordshire potters used often a Chinese decoration of landscape and pagodas. May be worth \$2 or \$3 if light blue, about three times more if dark blue.

S. M. McK.—Your light blue platter and pink plate are Staffordshire made from 1830 to 1850. The light blue, pink, brown, black, purple Staffordshire were made later than the dark blue, which dates from about 1820 to 1830 and is more valuable than the lighter colors. The mark on the platter is not one of the best marks, but Enoch Wood & Sons, the makers of the plate, are among the five or six best marks of Staffordshire. The platter ought to be worth anyway \$3 or \$4 and the plate \$2 or \$2.50, if in good condition. The plate seems somewhat damaged judging from the photograph. This kind of Staffordshire ware, not being decorated with historical subjects, has been so far neglected by collectors but will have more value later on.

LUSTRE

GOLD.

Gold lustre is chiefly useful as an under color. It is too gaudy alone. Used as a first coat under burnished gold it saves gold and makes a good rich effect. The "covering for gold" is very effective with it as are also green and ruby.

THE ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

FIFTH PAPER.

HAVING practiced outlining shading, the pupil will be ready to start upon various pieces. After outlining the design, and putting in the background, next shade it, holding the point on the flat side, as described in previous article. The design being shaded, put in the few dark lines necessary to bring it out. These dark lines are produced by holding the point in a slightly slanting position and with the sharp edge of the point, cutting deeply into the wood.

The width and depth of these darker relief lines should, of course, be determined by the style and size of the design. For instance, on a box, tabourette, or chair, where the design is of a large, bold character, the lines may be very deep. At the same time a piece of a finer, more delicate style, would be ruined by the use of a single line, burned too deeply. Upon examining the reproduction of the clock given in this issue of the KERAMIC STUDIO, the use of these lines will be explained.

Some good results may be obtained by combining dark stains, such as ebony, flemish oak, etc., with the burning, as shown on the clock design.

On such a piece, where the stains are used in connection with the burning, the burnt parts are finished by using a single coat of spray finish, to be applied with an atomizer, or by means of a camel's hair brush. This spray has the property of preserving the wood, producing a dull soft finish and retaining its natural color, whereas pure shellac, and preparations of a like nature would burn the wood yellow.

Where the wood is stained first, apply a coat of spray finish to it. Allow this to dry thoroughly, then apply a coat of polish, white wax preparation or some special polish. After this has been allowed to thoroughly dry—which requires at least a day—go over the surface, first with a stiff brush, afterward rubbing with a soft woolen cloth. After finishing a piece, by means of this process, the article may be cleaned by going over the surface with a damp cloth, first having removed as much dust as possible. After cleaning with the damp cloth, another coat of finish may be applied, which will brighten the work up and give it the effect of new.

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.



K.—For painting you can use a combination of copaiba and clove oil—6 drops of the former to one of the latter mix your colors with this medium and use spirits of turpentine in your brush. For enamels and paste use fat oil of turpentine and lavender oil. For dusting use Hancock's grounding oil. Write to our advertisers for the Hancock's paste, they all keep it; also for underglaze blue. The July number will give you all necessary information in regard to Rococo ornament. Dragons can be treated in any desired way, but are most effective used in a conventional way, with color or luster outlined and shaded with black or gold, or modeled in paste and enamel. Powder color, before dusting, should be sifted through a sieve of fine bolting cloth or copper wire, to prevent dark spots. It is very difficult to put on a deep color wet.

A. H. R.—Light green luster will look yellowish if too thin, or fired too hard, or if used with green gold or silver, sometimes with Roman gold.

MRS. M. L. C.—The only suggestion we can make is to use acid in removing the color, which of course will remove the glaze also—then by repainting it and using highly fluxed colors you may get something that will prevent you losing entirely the tankard. Then again you might use a design in raised gold, which would cover any defects, but this would be rather expensive treatment, and it might be better to get a new tankard. We constantly have articles and designs for lusters in the KERAMIC STUDIO by experienced workers which ought to help you. They should be used only in conventional designs and not as you use paint; and most designs of this kind look much better outlined either in black or gold.

MRS. A. L. H.—The best studies of Indian heads are published by *Brush and Pencil*, a Chicago art magazine. The other studies for which you inquire can only be picked up here and there by chance. The KERAMIC STUDIO will purchase such studies in New York and send to subscribers on receipt of price, if desired.

MRS. A. C. B.—We have no color study of Heliotrope, but will try to purchase such a one for you if desired, as it would be extremely difficult to procure a good black and white study for the magazine. For your tankard and steins in fruit I refer you to studies already published in KERAMIC STUDIO, and easily adapted—Currants, Blackberries, Strawberries, Gooseberries, Huckleberries—all by Miss Stewart; Cherries by Henrietta Barclay Wright; Crabapples by Mrs. S. E. Price, and Grapes by Miss Stewart. The handles should be dusted color to harmonize with background. The only other colored studies by Marshal Fry are two which he had published some time ago, and which therefore are not as good as his later ones published by KERAMIC STUDIO. They are the same subjects—Roses and Violets. We hope to give the violet study in a month or two. The study will be on a panel or plaque as usual, as studies in that form are most easily adapted to all shapes.

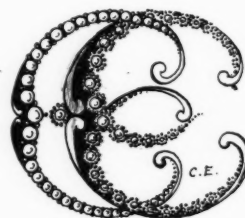
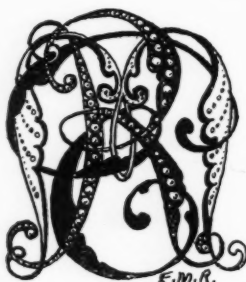
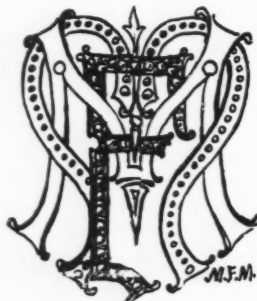
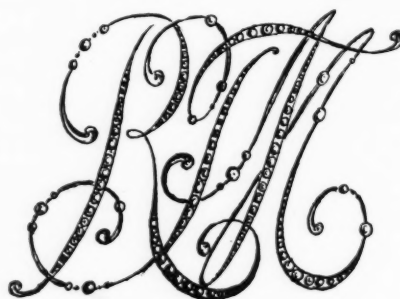
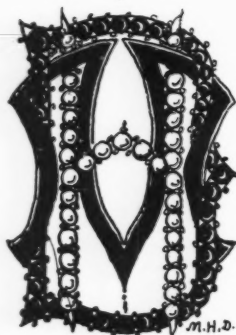
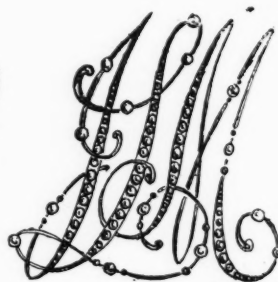
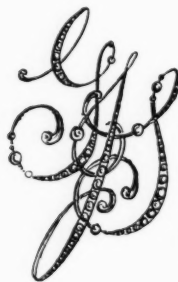
J. L.—There are different varieties of Potter's clay, and the results obtained are in some degree affected by the body, but they are more dependent upon the kind of color and glaze used, and especially the method of application and firing. Any kind of clay can be used with artistic results if properly treated. It is not necessary to use any other ingredients. You will find a very useful article on underglaze by Charles Volkmar in the May and July, 1899, numbers of KERAMIC STUDIO.

M. C. A.—Your monogram is given in this number. We will give a design for a monogram plate soon. You can use any fluxed china gold over paste or color for glass, but flat gold on glass must be specially prepared, also the colors. They can be obtained from Favor, Ruhl & Co., who advertise in the KERAMIC STUDIO. Colors and paste for glass are applied just as in china painting.

MRS. A. L.—Beleek china needs a much lighter fire than the hard white porcelain. Extra flux is not necessary in painting upon it.

MRS. E. N. C.—We can think of no reason for your paste being grainy, except for lack of grinding or insufficiency of oil, unless you have received a poor grade of paste. Hancock's paste is the best.

M. R. E.—The piece of pottery you describe as marked with a crown and three wavy lines underneath, decorated in delicate greyish colors, is Royal Copenhagen ware. Grueby pottery is made in the United States, has a dull satin finish, single color pieces, mostly dull greens, some dull yellows, browns and blues, generally modeled in plant forms and suitable mostly for jardinières and vases to hold flowers. *Paté tendre* is described in the August number of KERAMIC STUDIO, page 76, article on "Sevres Porcelain." *Peach blow* is a term used to describe a certain tone of red only found in old Chinese vases, though it has been fairly well imitated of late years, yet no one seems able to exactly discover the secret. There is one vase especially noted for its beauty which belongs to J. Pierpont Morgan of New York city. We will publish as soon as possible a study of drinking monks such as you wish. A good green for monochrome effect is Empire Green or a mixture of Dark Green 7, or Dresden Shading Green with Royal or Moss Green.



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